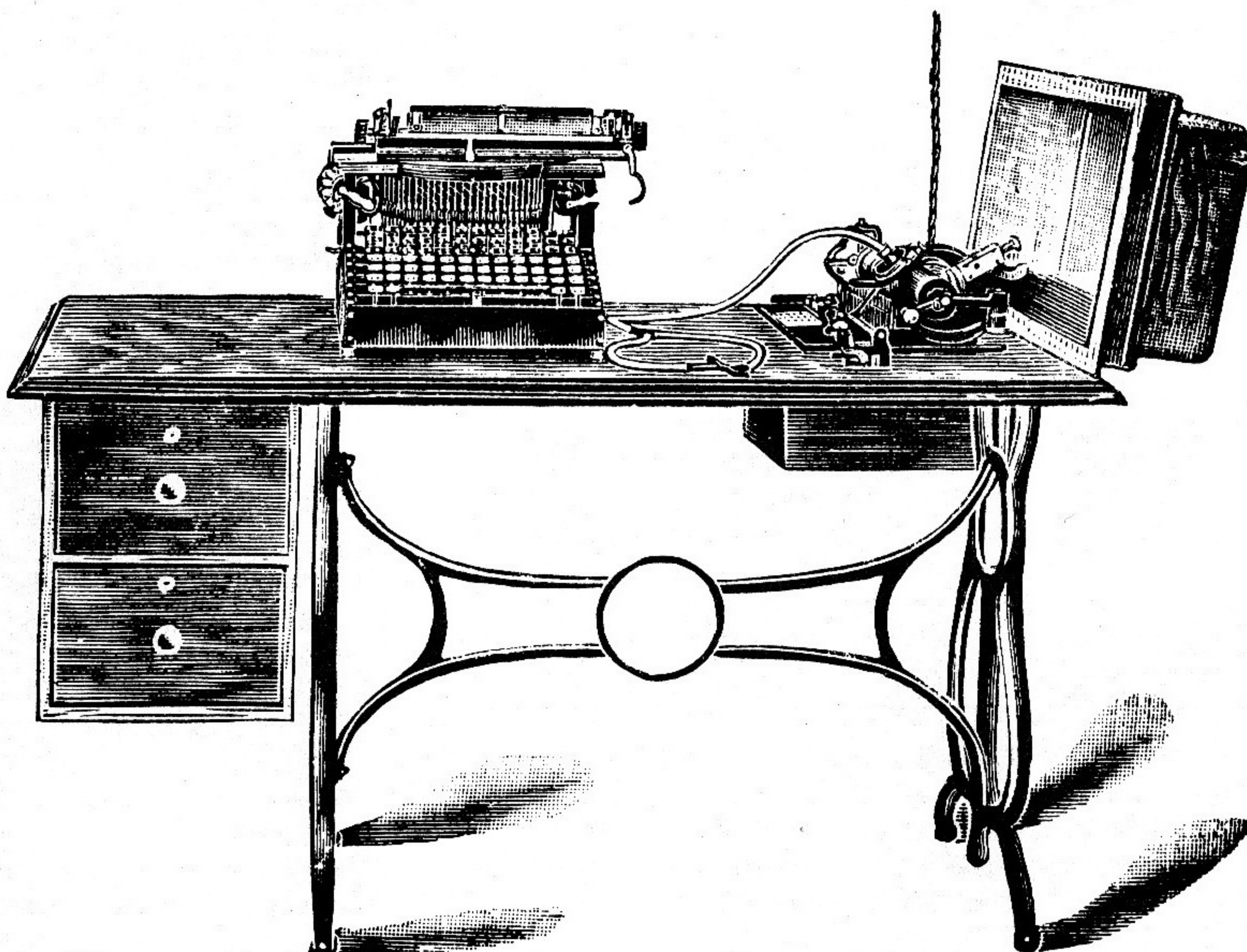


## Edison Phonograph Commercial Outfit

CLASS M.

Price Complete, \$95.00, (without batteries.)



- 1 Edison Phonograph Class M with Edison Standard Speaker, Hearing Tube, Speaking Tube, Camel's Hair Brush, Oil Can.
- 1 Phonograph Typewriter Table, with cover.

- 12 Blank Cylinders (shaved).
- 1 Bottle Phonograph Oil.
- 1 Jeweler's Screw Driver.
- 1 Battery Connecting Cord.
- 1 Pair Pliers.
- 1 Pair Tweezers.

- 2 Storage Batteries (one for use and one in reserve.)

Extra, - - - Net, \$29.00

### BILLY, LEAVE THE TELEPHONE GIRL ALONE!

THE TYPEWRITER AND THE ORIGINS OF THE AMERICAN BUSINESS OFFICE

Don Sutherland

The first typewriter reached the market a century ago this past year. People looked at it, poked at it, clucked their tongues, wondered what inventors would think of next, and moved along. The writing machine's destiny was to become the foundation of a major American industry, a revolutionizer of business etiquette and techniques, a reformer of social conventions, and, in itself, a device so regularly seen as to be practically invisible. But in 1874, few soothsayers had even a glimmering of its enormous impact -- for the first decade of its existence, it was a commercial disaster. Curiously, it was

(Con't on page 3)



THE ANTIQUE PHONOGRAPH MONTHLY is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. APM welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to ensure receiving your copies on time.

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DEAR APM:

Question: When you sent out your advertisements last year you said that the PHONOGRAPH COLLECTORS HANDBOOK would be ready in January 1974. However I have not received it yet. When will it be ready?  
C.V., Chicago, Ill.

Answer: I fully anticipated completion of the HANDBOOK by now. But there have been so many new facts and pictures coming in that publication has been delayed several months at best. If you feel uncomfortable about having paid in advance, you may request a refund.

The Directory of Collectors is ready, however, and has been mailed free to all advance purchasers of the HANDBOOK. I hope you find it useful. It sells separately for \$3.50 postpaid. Thank you for your patience.

If you have pictures of unusual machines, we would appreciate them, and all contributions will be acknowledged. Now is the time to write! Thanks again.

(AK)

AN EXCERPT FROM APM FACSIMILE #15

MANIÈRE DE DISPOSER LE DIAPHRAGME  
micro-reproducteur système BETTINI  
sur l'appareil n° 25

Disposer  
le diaphragme sur  
l'appareil avec le  
pavillon, comme  
l'indique la figure  
ci-contre :  
Sur le n° 25  
(Voir l'instruction  
page 36).

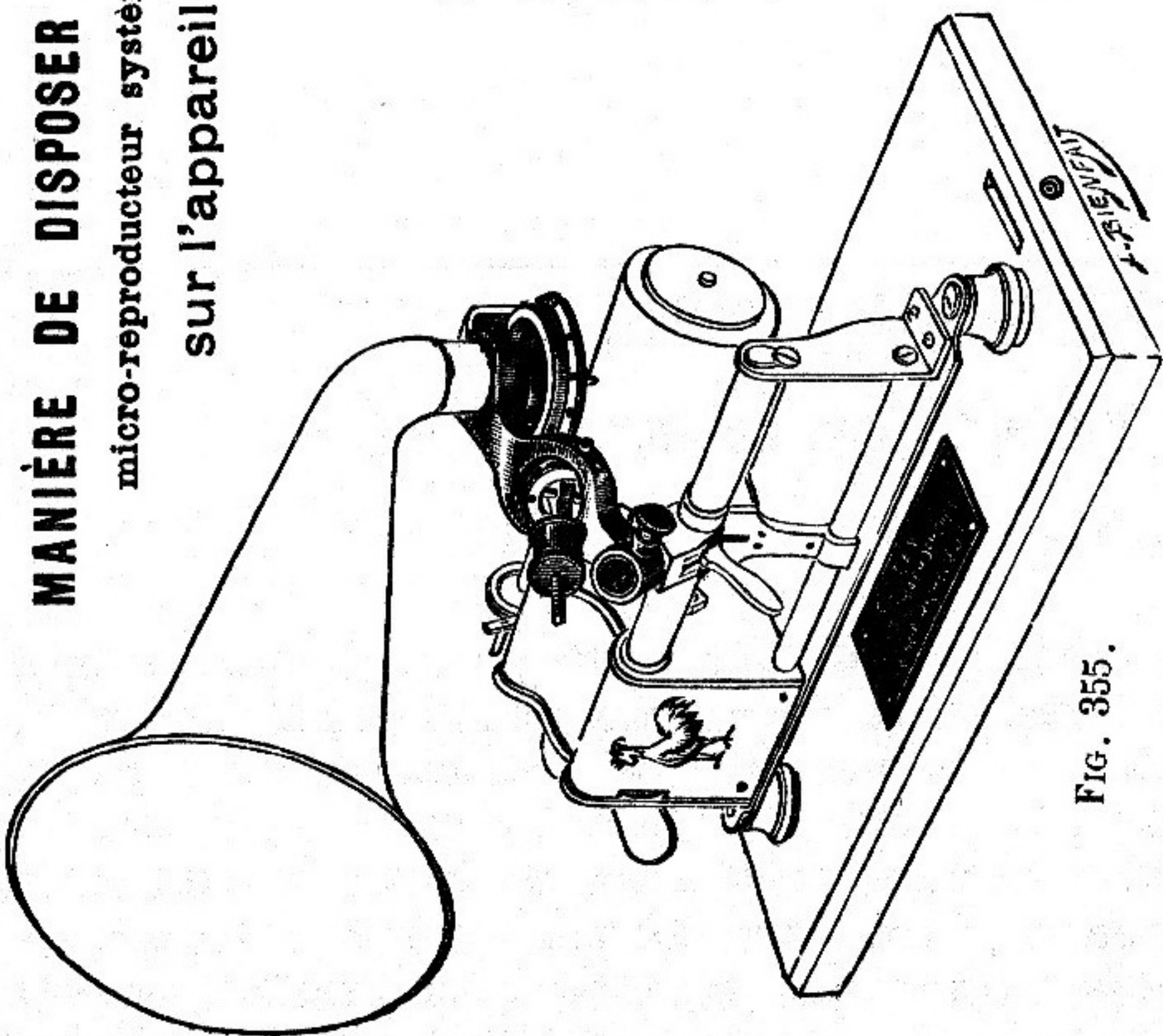


Fig. 355.

MANIÈRE DE DISPOSER LE DIAPHRAGME  
micro-reproducteur système BETTINI  
sur les appareils n°s 60, 80 et 90

Disposer  
le diaphragme sur  
l'appareil avec le  
pavillon, comme  
l'indique la figure  
ci-contre :  
Sur les n°s 60, 80  
et 90.  
(Voir l'instruction  
page 36).

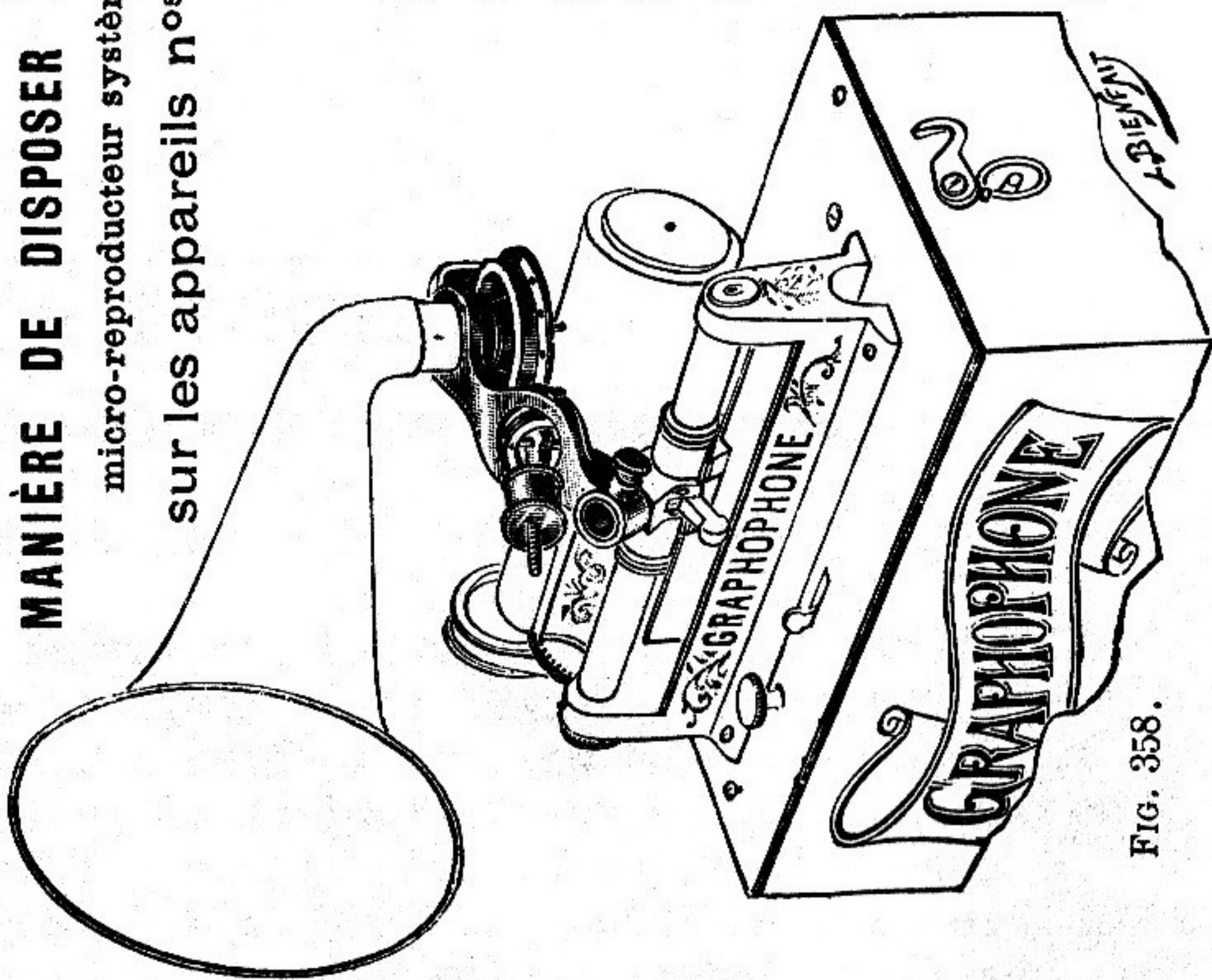


Fig. 358.



(Con't from page 1)

Edison's talking machine, which had its own troubles getting started, that really got the writing machine off the ground. And even more peculiarly, it was Edison himself who nearly aborted the first typewriter!

The idea of a mechanical writing device was not new in 1874. As early as 1714 a British patent was granted for "an artificial machine or method for the impressing or transcribing of letters singly or progressively one after another, as in writing ... engrossed on paper or parchment so neat and exact as not to be distinguished from print ..." By the mid-19th century another 50 inventions had been brought to the model stage in Europe and America.

But it was in 1867 that a Milwaukee publisher, politician and amateur inventor took it upon himself to pursue the art in earnest. He was Christopher Latham Sholes, who, along with Samuel Soule, Carlos Glidden and a small circle of believers, learned the sad facts of mechanical life. The technology of the day dictated that two conflicting principles had to be reconciled before a successful writing machine could be built.

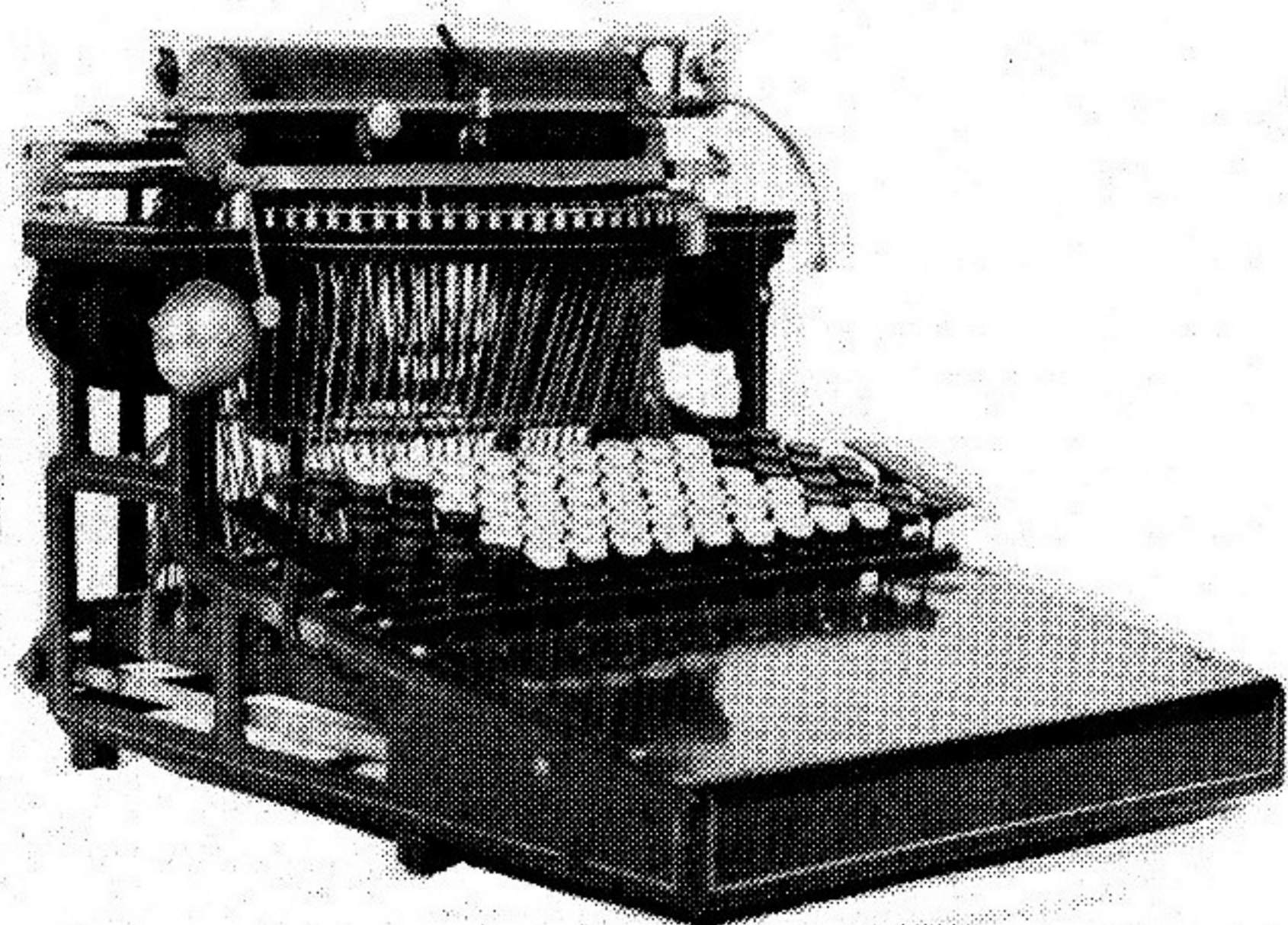
First, four distinct operations -- bringing type to the paper, advancing the ribbon, moving the carriage that held the paper, and getting the type out of the way in time for the next type to do its job -- all had to be performed so easily and lightly that a mere tap of a fingertip could do it. But the machine contained thousands of parts, all of which would be jolted, vibrated and bumped hundreds of times per page, page after page and day after day for years and years; the machine had to be strong, since it would do no good for it to fall all to pieces. In 1874, iron was the standard material, and cast-iron strength came from bulk, weight, and mass; but there could be no such heaviness

in the machine's action if it was to indulge the rapid-fire dance of fingertips along a keyboard. This had been the failure of the earlier inventions -- they did their job of type writing, but at best they were as slow as writing by pen and, in some cases, they were slower! Sholes sank into despair; his wondrous idea was impossible. But one of his backers, James Densmore, didn't know the meaning of the word. He pushed Sholes through no fewer than 30 various models until, at long last, he came up with a mechanism that somehow resolved the conflict of lightness and strength. It had taken five years.

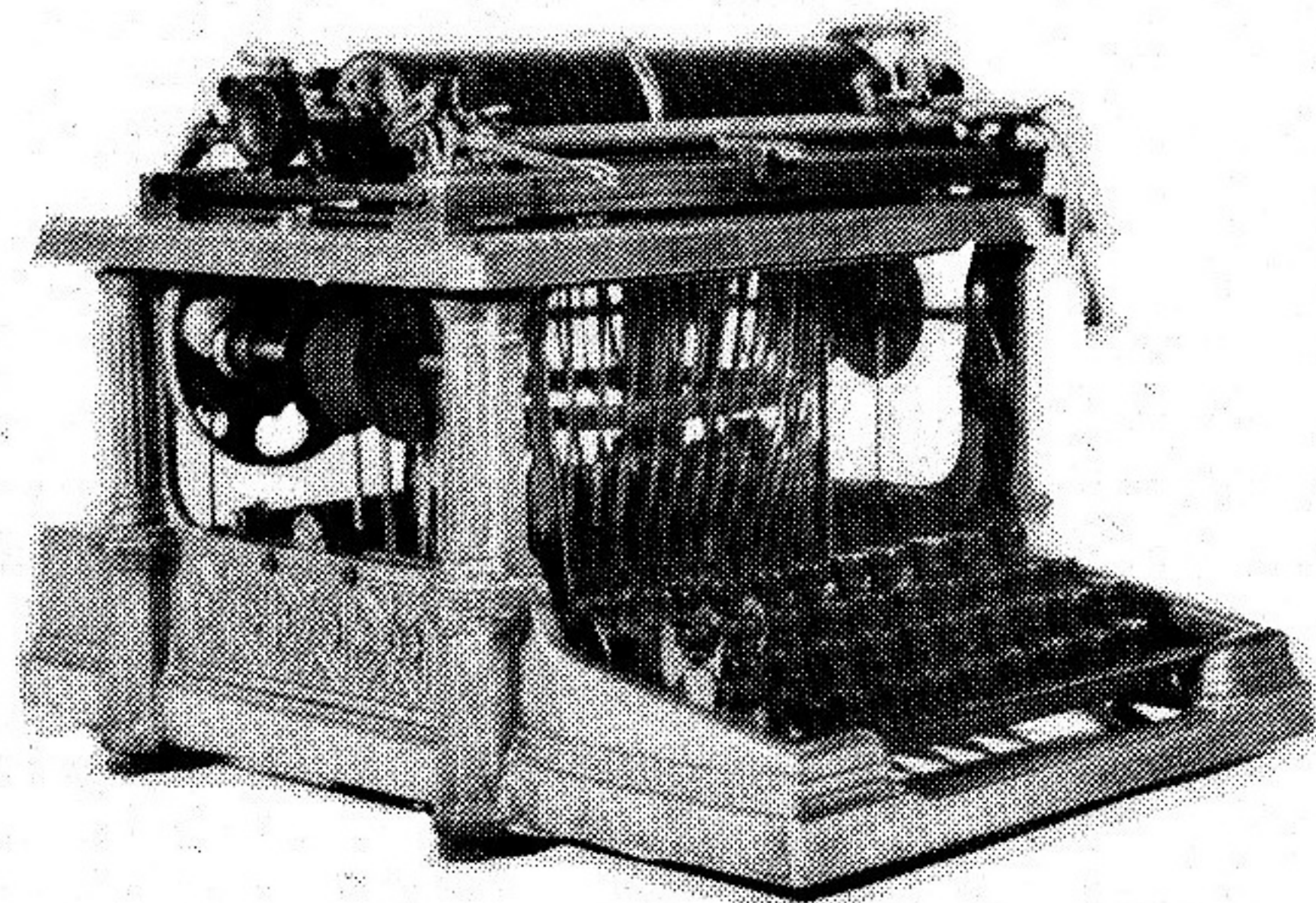
Sholes named his invention the Type-Writer, and the next problem was to find somebody to manufacture it. In 1872 Densmore and another backer, George Washington Newton Yost, approached Western Union and offered them the rights to the invention for what they adjudged a generous \$50,000. The telegraph company pondered the proposition for weeks, while Sholes, Densmore, Yost et al chewed their fingernails down to the knuckles. The word finally came: Western Union believed they could produce a similar device for a fraction of the cost. Who was behind this revelation? None other than a 25-year old inventor in their employ, Thomas A. Edison! Borrowing a principle explored by earlier writing-machine inventors, he developed a proto-type mechanism whose letters were all cast on a single cylinder. (Again - Edison's fascination with this shape.). It never was produced as a writing machine but, some time later, it was incorporated into the first tickertape machine.

The Type-Writer might have died then and there were it not for the fact that Densmore and Yost were among the most persuasive promoters of their era. They approached Philo Remington, head of E. Remington & Sons,

(Con't on page 4)



CALIGRAPH - FIRST FULL KEYBOARD, 1881



NEO-CLASSICAL FAY-SHOLES, 1894



(Con't from page 3)

manufacturer of Remington firearms. Remington had turned to the manufacture of domestic items after the Civil War boom, and sewing machines were part of the company's line. The Type-Writer was infinitely more complex than a sewing machine, but the manufacturing requirements were close enough. By September 1873, the design had been refined to the point that it could be factory-built; early in 1874, the machines were available for purchase.

The "Sholes & Glidden Type - Writer, Manufactured by E. Remington & Sons", was a hybrid, a cross between writing and sewing machines. It had a four-row keyboard with all the letters in the same arrangement we use today; each key operated a single type-bar, which struck upward to the underside of the rubber-covered cylinder (if you wanted to see what you'd written, you raised the carriage on its hinges and peeked), and a little bell chimed at the end of each line. But the machine was mounted upon a sewing-machine table with a foot treadle for returning the carriage. And it was adorned, like contemporary sewing machines, with hand-painted tulips and roses and dainty scrolls. A later (1899), more utilitarian machine called the Smith Premier No. 2 is shown on the first page.

Businessmen of the 1870's took one look at the device and turned to more serious matters. There was no way they could typewrite correspondence without insulting whoever it was that received it, because the only conventional source of type was a printer's press. Nobody hires a printer to set a page, and then pulls just one sheet; how could a business proposal be "confidential" when hundreds or thousands of the same were surely in the hands of competitors? Besides, people expected personal attention in their dealings. To receive one of many broadsides was worse than being insulted -- it was demeaning. Moreover the Type-Writer made an unholy clatter; it required a trained operator; it printed capital letters only; and it cost \$125 in a day when the finest rolltop desk sold for \$35, a stenographer worked for \$8 per week, and a good pen cost a penny.

Then there was the question of the machine's appearance, which most certainly was not businesslike. Flowers and scrolls were suited for home sewing machines used by women, the frivolous and incapable members of the species. But business offices were proper and serious, and if women worked there at all, it was after hours to scrub floors.

And so the Type-Writer collected dust in the showrooms of its sales agents, which included the Western Electric Company. Even at the Centennial Exposition at Philadelphia in 1876, the Type-Writer drew only the curiosity of those in search of entertainment. The real wonder of the age was something called the telephone, and it was Alexander Graham Bell who stole the show. The Type-Writer languished until the 1880's, rarely with more than 100 machines sold each year. Type-Writer agents gave up one after another. Western Electric was among the first to go, eventually becoming the exclusive manufacturer of Bell telephone equipment, and later, of sound recording systems as a by-product.

But by the mid-1880's, significant developments had come to pass. First, Remington had produced "The Perfected Type-Writer No. 2" (later the Remington Standard Typewriter No. 2) which could print both capital and small letters through the use of a shift key.

Second, the widespread employment of telegraphs and telephones signaled the end of leisurely business activities -- messages were received as quickly as sent, and if the businessman was to survive, he had to move fast. Edison came up with a device to help: the perfected talking machine. The boss could store dictation on wax, and a day's correspondence could later be transcribed to paper all at once. (See part of an actual letter, dated 1908, on page 6.). Trouble was, the stenographer now had to work in a hurry too, and penmanship wasn't quick enough. But a Type-Writer might be as fast as a pen. And its

writing was clearer, eliminating the delays that arose from confusion, renegotiation, or reorders that followed misread handwriting. The Type-Writer, as part of a technological business system, finally made sense.

The 1880's and 90's saw an incredible flurry of typewriter invention. The majority followed the understrike configuration of the Remington machine, but dozens of fascinating alternatives were developed as attempted improvements. Some inventors felt that, instead of using a shift key, capital and lower-case letters should each have separate keys; typewriters appeared with as many as 96 keys in eight rows. Still other inventors believed the "blind" writing of the Remington-style machines to be a liability, so they repositioned the typebars for visible writing. Some had the bars standing erect in front of the carriage, some had them behind the carriage; some had them standing at the sides of the carriage; still

(Con't on page 5)



SHOLES & GLIDDEN TYPEWRITER, 1876



(Con't from preceding page)

others had them lying horizontal on the same level as the cylinder, popping up and leaping forward to the paper. All typed on the top of the cylinder where the writing could be seen. Other inventors believed that the typebar itself was impractical, and chose to put all the letters on curved plates, discs, cylinders, or wheels, paralleling Edison's borrowed concept. Instead of the type striking the paper in many of these designs, a hammer behind the carriage pounded the paper against the type. Edison's name was applied to a simple machine he invented, which was distributed in 1894 by the A. B. Dick Company of Chicago, for the purpose of preparing stencils for the Edison Mimeograph duplicator. (See accompanying illustration)

But in 1896, Franz X. Wagner placed the typebars of his machine below and in front of the carriage, where they struck upward to the front of the cylinder. Writing was now directly in line with the eye. His was the second design to follow this configuration, but it was the first to be incorporated into a full-size, heavy-duty mechanism. He sold the design to John Underwood, under whose name the machine sold by the millions and dominated the market for decades.

By the time the Underwood appeared, typewriters were big business. They were being made by the scores of thousands each year, and demand kept increasing. It presented a problem. There weren't hundreds of thousands of men available to operate the machines. So employers did the unthinkable: they hired women! Years later, when women won the vote, their victory was largely based on the claim that their economic self-sufficiency was equal to man's. For many years their evidence was found at only one place: the keyboards of typewriters.

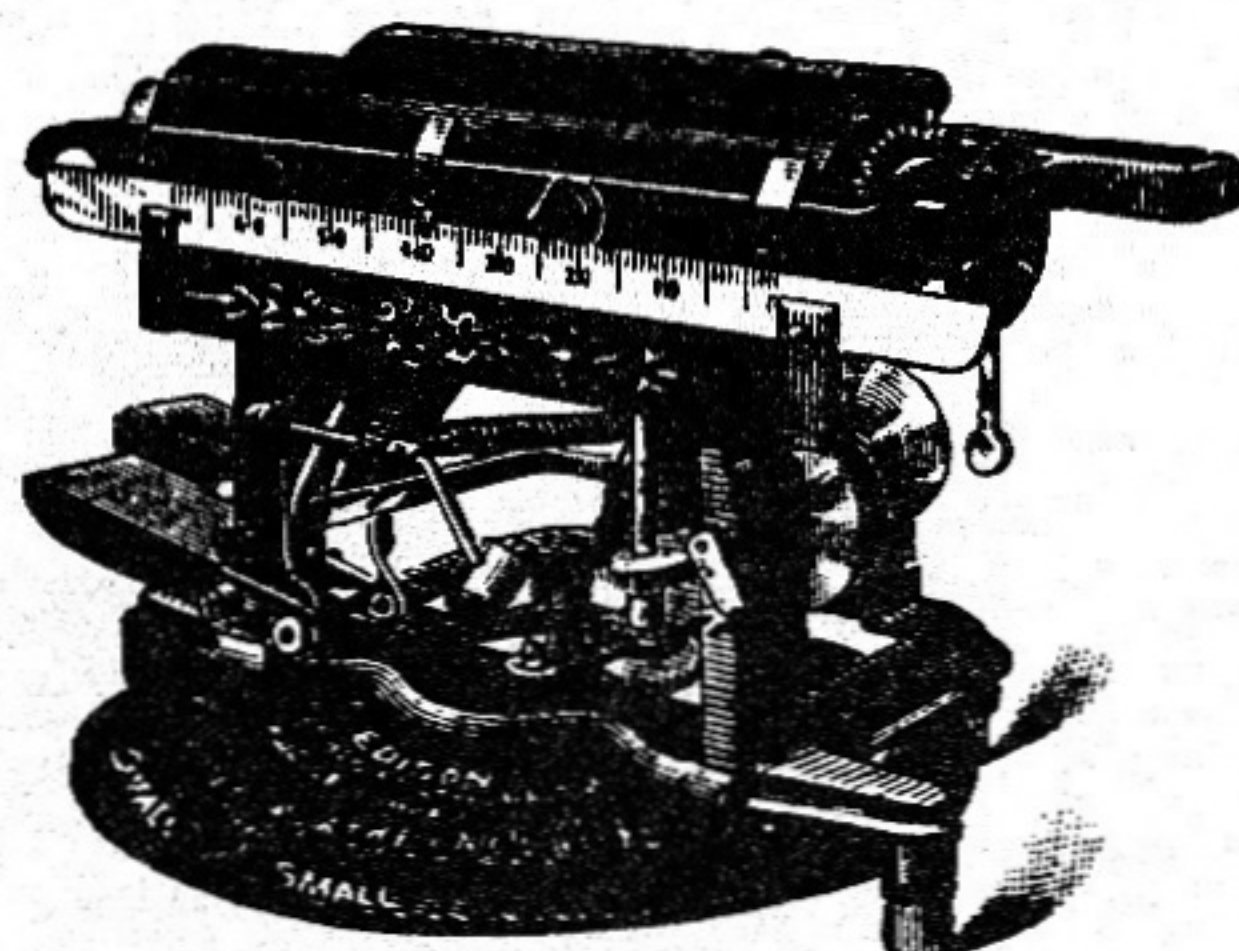
By the second decade of this century nearly all typewriters were of the front-strike style popularized by the Underwood -- the configuration we think of as the standard typewriter. The fact that there was ever anything different is astonishing to most people. Little wonder. The unconventional typewriters, the unusual, and, to us, the intriguing and fascinating designs had been obsoleted and nearly all destroyed by the turn of the century. Devices such as phonographs were owned by individuals and, when they became outmoded, they were often stored away in attics and closets and basements by the people who still loved them. But the typewriter was a business machine, and businessmen are rarely characterized by sentiment. There may be hundreds of well-rounded antique phonograph collections in this country alone, but the number of well-rounded antique typewriter collections is hardly a few dozen for the entire world, museums included!

The writing machine and the talking machine may have been originally invented by different people for different purposes, and the destinies of the pioneer designs in each field may have followed different paths.

(Con't on page 6)

\$22

\$25



# The Edison-Mimeograph Typewriter.

It Lacks the Highest Speed,—but

- It is fast enough;
- It has steel type;
- It is simple to learn;
- It is easy to operate;
- It inks from a ribbon;
- It is strongly built;
- It has perfect alignment;
- It is a heavy manifold;
- It produces a perfect stencil;
- It does the best Mimeograph work;
- It can be used for general typewriting;
- It is within the reach of all in price;
- It does as good work as the hundred dollar machines;
- It is guaranteed in every respect.

No. 1—78 Characters, \$22.00.

No. 2—86 Characters, \$25.00.

No. 3—90 Characters, \$25.00.

*Catalogue sent on application.*

**A. B. DICK COMPANY,**  
Chicago,  
New York and Philadelphia.



Dear Sirs:-

Your favor of yesterday reached us this morning. We are not interested.  
Yours truly.

Here Billy, leave the telephone girl alone, nothing fresh around here. Bring me my golf sticks. After you get these letters done Miss Orsini, you can sign them and mail them. That will be about all I think.

(Con't from page 5)

But there is nevertheless an intimate connection between them. Edison's interest in the business phonograph now makes more sense. The typewriter owed a large part of its existence and acceptance to the phonograph, which itself was mainly justified in the business world. Additionally, each produced unseen benefits for the home user. They both reached the market in a neat chronological juxtaposition, and together were responsible for today's world of instantaneous, accurate communication.

+++

*Don Sutherland is a freelance filmmaker and writer, a contributing Editor and Columnist for Popular Photography Magazine, and sometimes types 70 words per minute. Coincidentally, he has 125 typewriters made between 1874 and 1928. Appropriately, his article was originally typed on a 50-year old model. If any reader has an old typewriter and would like to learn about it, he is invited to contact Mr. Sutherland at 15 Jay Street, New York, N. Y. 10013.*



The Queen and Crescent Freight Offices,  
Cincinnati.





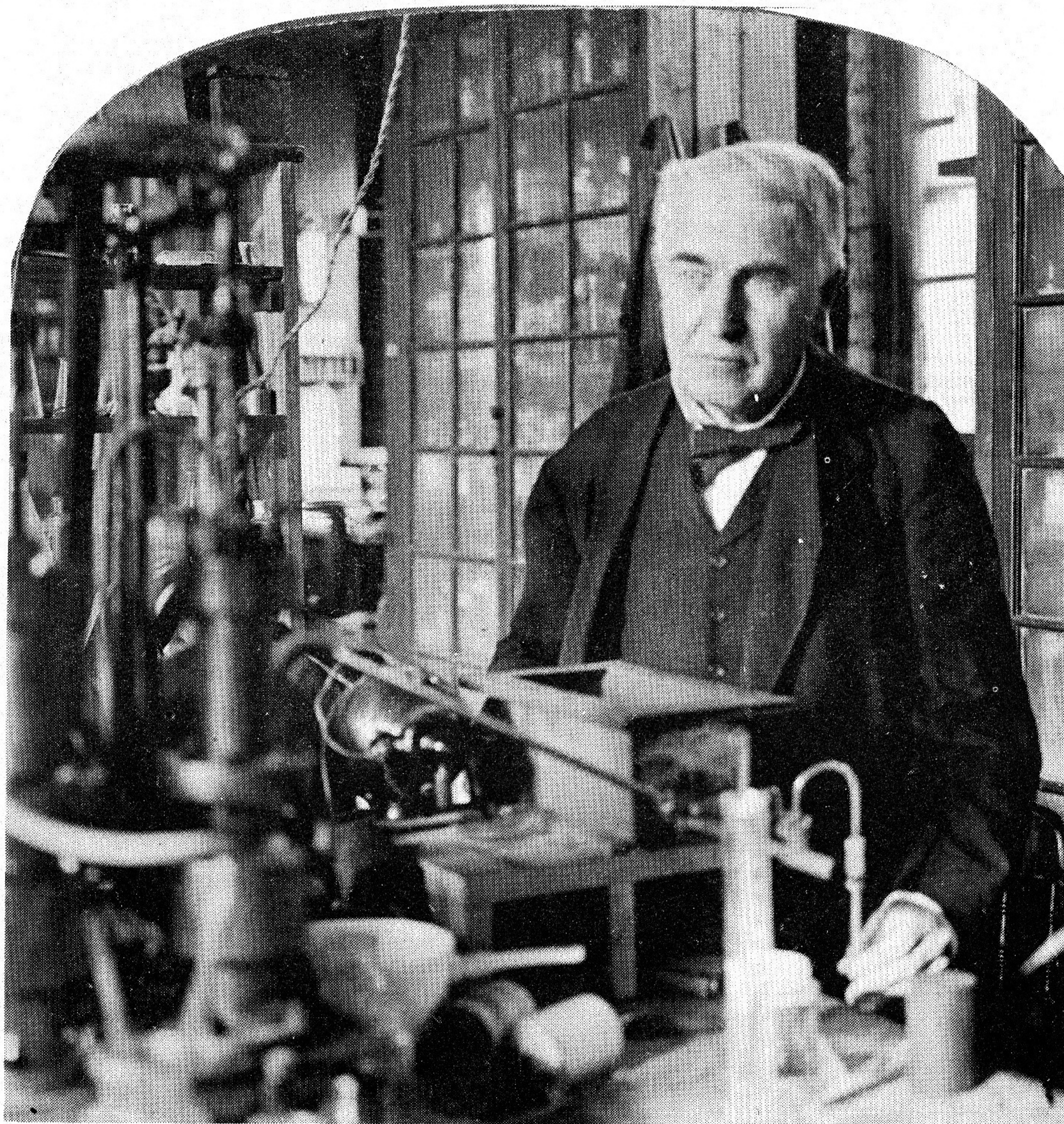
ALEXANDER GRAHAM BELL

FROM A PHOTOGRAPH TAKEN IN 1876, THE YEAR IN WHICH  
THE TELEPHONE WAS PATENTED.

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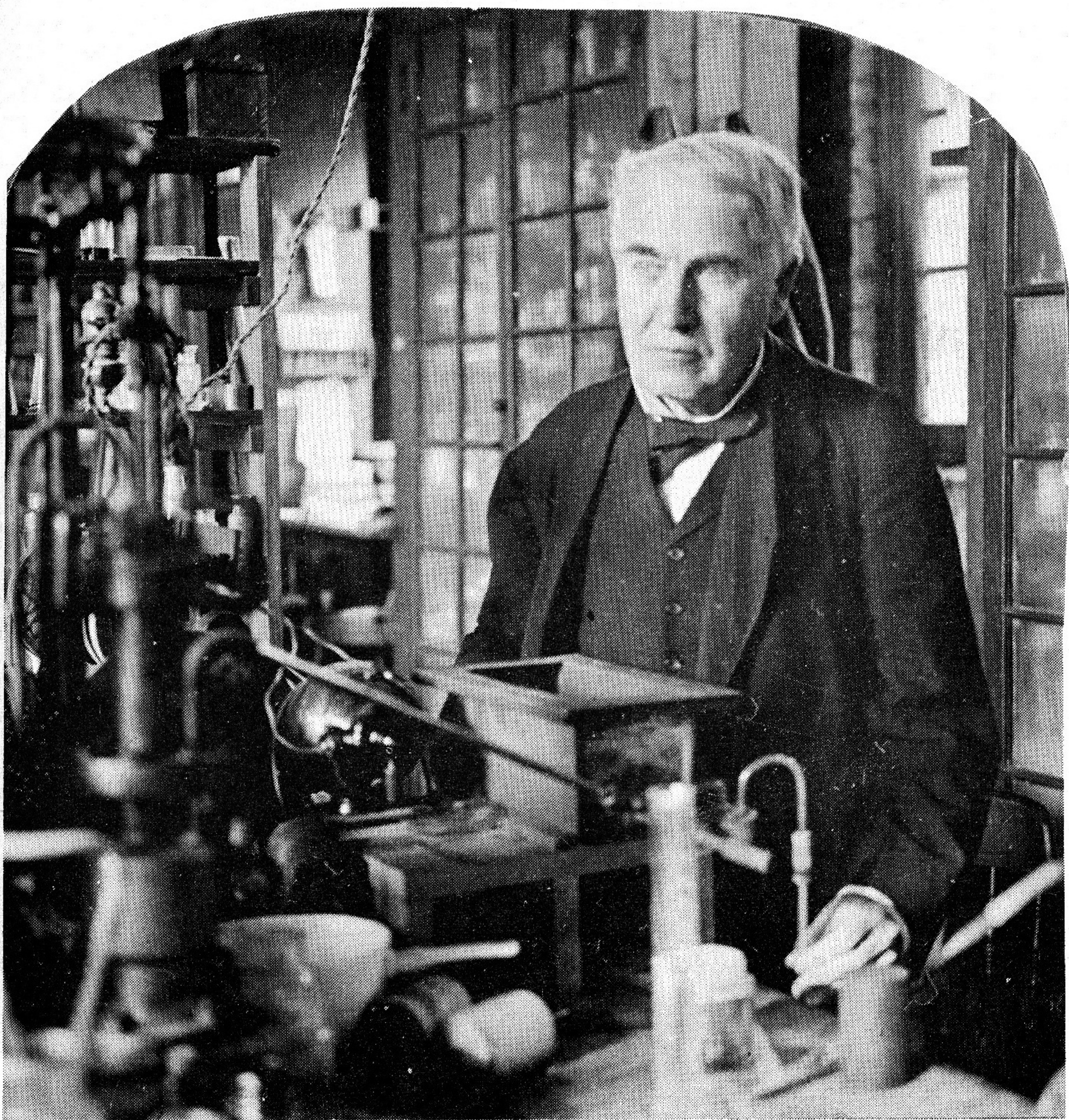
ALEXANDER GRAHAM BELL (see page 10)





AN ENLARGEMENT OF A KEYSTONE STEREO VIEW, CA. 1920, SHOWING EDISON IN HIS LAB





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COLLECTORS SHOULD BE ON THE ALERT FOR OLD STEREO VIEWS SHOWING PHONOGRAPHS



## BOOK REVIEW

Ray Wile

It is always a pleasure to read and examine a well-organized and written biography. And when the subject is Alexander Graham Bell, whose connection with the Graphophone makes him of even more interest to the collector, we can be doubly grateful. *Bell: The Conquest of Silence*, by R. V. Bruce, has an extensive bibliography and footnotes, and it appears that Mr. Bruce was given free rein with many original documents, without any restraint being placed on his conclusions.

What emerges is the picture of a remarkable and engaging figure who seemed destined to be at the right place at the right time. (Coincidentally, he was born in 1847, the same year as Edison). From his work with the deaf to his work with the harmonic telegraph, there seemed a natural path to the telephone. But it stopped there momentarily, and mention is made of Bell's disappointment at not having invented the phonograph - it was such a logical offshoot of his work with sound. As a matter of fact, the first indication of the infant phonograph appeared in Edison's English Patent: Series 1877, No. 2009, (Dated July 30, 1877, sealed October 20, 1877), Controlling the Transmission of Electric Currents, and the Reproduction of Corresponding Sounds at a Distance. Ironically, according to some sources, it was Edison's difficulty in hearing that led to his discovery.

Bell's interest in "sound phenomena", his proceeds from France's Volta Prize, and the fact that his father-in-law was Gardiner Greene Hubbard, the President of the Edison Speaking Phonograph Co., led to the organization of the experimental Volta Laboratory (in Washington, D.C.), for the purpose of general experimentation with a particular emphasis on sound. But Mr. Bruce's sources were apparently incomplete and several errors have crept in. Bruce has Bell ceasing his connection with the telephone and telephone experiments, except as a witness, after 1880. However, a recently discovered document at the Edison National Historic Site provides a slightly different picture. Compiled in 1893, this document analyzed various contractual relations pertaining to the phonograph and graphophone. It cited an Agreement between the American Bell Telephone Co., and the Volta Laboratory Association, dated June 22, 1883. "This contract provided substantially that, whereas some of the improvements made as the result of the work of the Laboratory Association might not appertain to the telephone, that all such inventions should belong to the inventor thereof." The implication is clear: Bell was still involved with the telephone after 1880! In still another section, Mr. Bruce has Edison buying back the control of the moribund Edison Speaking Phonograph Company. This is incorrect. This Company refused to advance Edison additional money for experimentation and Edison, on the legal advice of his attorney John C. Tomlinson, decided to proceed without its support or backing. He therefore organized the new Edison Phonograph Company on the assumption that his basic American patent would lapse, due to the expiration of shorter term foreign patents. Rather than buying back control of the earlier company, he formed the new one in 1887, and a bitter rift developed between Edison and several of the early phonograph promoters that was never healed (Bergmann, Johnson, Painter, etc.).

*Bell* is a full scale biography in every sense, with many fascinating details, from Bell's fear of moonlight to his secret visit to the deathbed of President Garfield to locate an assassin's bullet. It is a compelling story and is highly recommended to all interested in 19th century inventions and the personalities behind them. With a number of photographs and 564 pages, it is available for \$12.50 from the publishers Little, Brown and Co., 34 Beacon Street, Boston, Mass. 02106, or at your local bookstore.

## MECHANICAL MUSIC ITEMS

Wanted: Monkey Organ. Also small keyless Seeburg Nickelodeon. Will buy or trade phonographs. FRANK MORELLO, 421 WOODLAND PLACE, LEONIA, N. J. 07605. (201) 944-7120, after 7:30 pm.

For Sale: Large Swiss Cylinder Music Box with ornate inlaid case. Very fine movement. Plays 8 different tunes. Clear sharp tone. \$900. ARNOLD LEVIN 2835 W. NORTH SHORE, CHICAGO, ILLINOIS 60645. Phone 312-262-5965.

## PHONOGRAPHS FOR SALE

Collection of rare outside-horn phonographs: Victors, Columbias, Edisons. (319) 377-8442. DOUG CARPENTER, 757 - 14th AVENUE, MARION, IOWA 52302

Edison Cylinder Phonographs, reproducers and parts; also cylinders in the 28000, 29000 and 5000 series, bought, sold and traded. ANTHONY J. DIDONATO 3009 SO. 72nd ST., PHILADELPHIA PENNA. 19153.

Edison crank-style Gem, Firesides, Standards, Homes, Cygnet Home, 1 Columbia, 1 Columbia key-wind Q, 300 cylinders, 100 Diamond Discs. DENNIS DEVINE SR., 722 EAST PIERCE ST., COUNCIL BLUFFS, IOWA 51501 TEL. (712) 323-5233. (4-74)

## PHONOGRAPHS WANTED

Collector wants Victor, Edison, Columbia external horn disc phonographs; Victrolas IV to XII, and No. 50. Send description and price. HARRY R. KATZ, 415 SOUTH TENTH ST., PHILADELPHIA, PA. 19147.

## HELP: I NEED PARTS!

Need springs for Edison Diamond Disc, Victor, Columbia & Brunswick machines. Please quote prices. Also repair services offered. Write for details. JESSE L. BAILEY, 1431 S. ST. LOUIS AVENUE, TULSA, OKLA. 74120.

Top prices paid for miscellaneous parts I need to complete my Amberola IA. Please let me know what you have. HARRY H. WHITE, ROUTE 4, COLUMBIA, MO. 65021. (3-74)



HELP: I NEED PARTS!	HELP: I NEED PARTS!	RECORDS WANTED
Need parts for Victrola and Edison phonographs, also interested in buying broken phonographs. WILLIAM E. MEADOWS, RT. 4, MISSOULA, MONT. 59801.	Need Regina 11" discs. Spring and crank for Edison Gem 1904 Serial No. B 84106. Columbia, Console double spring. VICTOR H. LANDBERG, 10 SHERIDAN ST., PORTLAND, ME. 04101.	One FEDERAL Cylinder in original container, for research. KOENIGSBERG, 3400 SNYDER, BROOKLYN, N.Y. 11203.
Needed for Columbia BS Coin-operated Graphophone: Any or all gears, rods, side mounting plate, coin chute, coin box, horn stanchion, and coin trip for coin-operated mechanism. Have case and complete Columbia B. Need all else. NEUMANN MILLER, 5482 S. LAKE VIEW, YORBA LINDA, CALIF. 92686.	Original side-handles for Edison Opera cabinet. KOENIGSBERG 3400 SNYDER, BROOKLYN, NY 11203	Edison Saxophone DD's: 52469 Hertz; 50696 Wiedoeft; Blue Amberols: 1993 Spindler; 4119 Wiedoeft. Columbias (Flute-Piccolo): A214; A881; A1785; A2178; Pathe 30017. IRVING LEVIN, 98-22 63rd DRIVE, Apt. 2D, REGO PARK, N.Y. 11374.
C, H, K Reproducers. Reproducer parts, recorder, cases and cranks for Standard, Home, Fireside, Victor I-VI. Originals and price. CARL C. LAPEKAS 5530 LEXINGTON CIRCLE, KALAMAZOO, MICH. 49081.	RECORDS FOR SALE	Want to buy cylinder records of following titles: "Old Gray Bonnet," "Tenting Tonight", "Love's Old Sweet Song". Also similar pieces. Thanks. R. S. DAIL, 149 "E" AVENUE, CORONADO CALIF. 92118.
Need Eldridge Johnson reproducer. Will trade Victor Concert reproducer or ? FRANK VITARELLA, 1090 HIMELRIGHT BLVD., AKRON, OHIO 44320.	78's Bought and Sold, any quantity available. Blues a specialty. MIKE STEWART, BOX 425, MT. AIRY, MD. 21771.	Comedy, Vaudeville, Minstrel, Personality, Stewart, Lauder, Caruso, many others. Rare and unusual cylinders, discs before 1930. Also Ampico piano rolls. TOM HAWTHORN, 838 TERESI CT.#2, SAN JOSE, CALIF. 95117.
Original brass mandrel for Edison Class "M" Electric Phonograph. The end plate of mandrel is recessed 1/4". GENE BALLARD, 1819 W. 148th ST., GARDENA, CALIF. 90249.	Cylinder records for sale, 2 min. & 4 min. Reasonable. Send SASE for free list. IRWIN GOLDBERG, CARRIAGE HOUSE E., 10-B, MANLIUS, N. Y. 13104.	Non-breakable cylinders, excellent condition. "Rings on My Fingers", "Preacher & the Bear", "By the Light of the Silvery Moon". RAYMOND R. SHULL 2305 MAKEMIE AVE., SPRINGFIELD ILL. 62704.
Case, cover, or any parts for Columbia AB, GG, HG, & BC. Also for Edison Spring-Motor & Concert. Berliner "strap" reproducer. Want front-mount phonos. WILLIAM LONDON, ROUTE 6, ANDOVER, CONN. 06232.	A unique way to purchase records from private collections by viewing them in a library with available reference books. No more guessing about that sideman. JAZZ, CW, 78's, LP's, 45's, Transcriptions. Visit THE OLD TYME MUSIC SCENE, 65 MOUNTAIN AVE., CEDAR KNOLLS, N. J. 07927 or call: 201-539-2195. By appointment only. (6-74)	Will pay \$8.00/copy for Alfred Farland Banjo solos (Columbia) Also want 7" Ossman, Cullen/Collins discs, Ruby Brooks cylinders. Thanks. KEN BARNES 261 SO. VINEDO AVE., PASADENA CALIF. 91107. (7-74)
Reproducers, reproducer parts. Cylinder records, entire collections. Good condition only. State all in first letter. Also rare phonographs. GENE BALLARD 1819 W. 148th ST., GARDENA, CALIF. 90249.	14,000 78 rpm records, 1920 to 1958 era. All types, filed by artist. OLD RECORDS, 306 W FRANCES, TAMPA, FLA. 33602. (3-74)	For a friend: Blue Amberol #4836 - Regret - Lange's Parisian Orchestra. RICHARD P. ELINSON, 10 FORSYTHE CRESCENT TORONTO, ONTARIO, CANADA.
Crank, reproducer carriage for Edison Bijou coin-op. Complete interior mechanism for Excelsior and H. Also Columbia AS. Mahogany bell-section for Edison cygnet horn and special decorated crane. BILL ENDLEIN 42 BLACKBURNE TERRACE, W. ORANGE, N.J. 07052.	Nineteen pink Lambert cylinders. No boxes. Good condition best offer. JOHN STEFFEN, 573 KING ST. E., OSHAWA, ONTARIO, CANADA.	Wanted: Cylinder Phonograph Records: Any kind, any type, any amount. Ready cash for large collections. Please describe and price. SI ALTMAN, 8970 MAIN ST., CLARENCE, N.Y. 14031. (716) 634-4488. (7-74)
Need nice original tone-arm for Victor III & Victor record 19838 "Down by the Winegar Woiks", Billy Murray. KEN CHEATHAM, 2308 HARNEY STREET, VANCOUVER, WASH. 98660.	Edison phonograph cylinder records. Blue Amberol. \$2.00, each. S. J. LUBRANT, 3128 FRIENDSWOOD, EL MONTE, CAL. 91733. (4-74)	7" discs wanted - especially, Berliner. Will buy any category or label. Any playable condition. Also pre-1925 catalogs. Send lists. Thanks. KEN BARNES, 261 S. VINEDO AVE. PASADENA, CALIF. 91107 (7-74)
Need motor Columbia BK. Horn for Standard X & Victor R. Motor for Victor I, III. Horn and reproducer for Columbia B. Or will trade. RICHARD E. COPELAND, 2901 1st ST., MARION, IOWA 52302.	RECORDS WANTED	Cylinders: 2 & 4-minute wax, Accordion, Violin; Phonograph Memorabilia. STEVEN RAMM, 5 MORNINGSIDE DR., TRENTON, N.J. 08618
	Columbia 6" long cylinders, (20th Century). NORM KLENTZ, 204 SHARP AVE., REESEVILLE, WISC. 53579.	I buy country records, 1920's, 1930's - Record catalogs, folders. Gibson Guitar Catalogs, 1920's. W. LEVERETT, BOX 102, LAMAR, MO. 64759.
	Want Two-minute cylinders in VG or better condition at reasonable prices, subject immaterial. Quote on lots of 10. ELWOOD D. ARMSTRONG, 5881 NW 14th CT., SUNRISE, FLA. 33313.	
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<p>THE TALKING MACHINE REVIEW INTERNATIONAL: A bi-monthly magazine for all interested in cylinder or disc phonographs; the firms who made them; the artists on the cylinders or discs; repairs; and all the many other facets of the history of recording. Annual subscription: \$4.00 (or \$8.00 by airmail). Write for a free sample copy if genuinely interested. We have an expanding list of reprints of interesting old catalogs, posters and books. Write for details. THE TALKING MACHINE REVIEW, 19 GLENDALE RD., BOURNE-MOUTH BH6 4JA, ENGLAND</p>	<p><i>Say you saw it in APM!</i></p>	<p>Old magazines entitled <i>Camera Work</i>. Good prices paid. Cameras in odd shapes, like cane, binoculars, cigarette lighters, guns, etc. Please describe &amp; price. AL WEINER, 392 CENTRAL PARK WEST, (16-R), NEW YORK, N.Y. 10025.</p>
<p>To add to your enjoyment of our hobby, why not try a subscription to the City of London Phonograph &amp; Gramophone Society? We despatch our magazine, "The Hillandale News" by airmail for \$6.00 per year or \$5.00 seamount. There are six issues a year dealing with machines, records of all sorts artists, and biographical notes. Subscriptions should be sent to: A. D. BESFORD, 49 BLAKE ROAD, GREAT YARMOUTH NORFOLK, ENGLAND.</p>	<p>ITEMS FOR TRADE</p>	<p>Is there a 78 rpm Record Price List, from 1902 on available? Also list of Collector's Item Records wanted. Any information welcomed! LOIS JOHNSON, BOX 27, WENDELL DEPOT, MASS. 01380.</p>
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